

Ten Figurative Painters
in New England
An Artist's Choice

William Bailey, Curator

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Lyme Art Association
Old Lyme, Connecticut

November 5th –
December 7, 2000

SHORELINE *Art* ALLIANCE



Editor: Julie McClennan

Design: Christopher Hyde
Ted Bertz Design
Middletown, CT

Printing: The Stinehour Press
Lunenburg, VT

Essay: © Andrew Forge, 2000

An Artist's Choice

I N THE SPRING OF 1999, I was asked to curate an exhibition for the Shoreline Alliance for the Arts. I agreed because it seemed an opportunity to bring together the work of some of the younger figurative painters working in New England that I know and admire. I've chosen ten artists. They range in age from early 30s to early 50s. All have taken independent paths – their paintings vary in terms of subject, style and content. What they share is a deep commitment to the art of painting. Each, in his or her own way, affirms its beauty and power as an expressive form.

This exhibition is not a survey. It is a personal choice and as such is limited. I have chosen from a number of talented artists working with imagination and seriousness and could easily have selected twice their number. That the painters chosen received at least part of their education at Yale is not by design but partly explains my familiarity with their work. I thank all of the artists for participating in this exhibition. I also want to express my gratitude to Shoreline Arts Alliance, Julie McClennan, President, and the Lyme Art Association, Jeanne Ledoux-Stewart, Director, for their co-sponsorship.

William Bailey
Curator

William Bailey was educated at the University of Kansas and later at Yale University where he studied with Josef Albers. His paintings are in many museum collections, including the Museum of Modern Art, Whitney Museum of American Art, and the Yale University Art Gallery. Bailey taught drawing and painting at the Yale School of Art for twenty-five years and is now Professor Emeritus of Painting. He and his wife, the painter Sandra Stone, live in Branford, Connecticut.

CURATING IS AN ART. This is William Bailey's first foray into the art of being a curator. He had the task and the pleasure of selecting the theme for the exhibition, choosing the artists, deciding on the works to be exhibited and arranging the actual hanging of the show. So the exhibition is his creation, not with his own paints and brushes, but a beautiful creation nonetheless.

We wish to thank Mr. Bailey for his extraordinary generosity in donating his time and talents in the curating of this exhibition. To him we owe our deepest appreciation and esteem. We are grateful to his distinguished friend and colleague, Andrew Forge, for putting the paintings into context in the catalog essay. Also, we wish to thank our ten artists for their enthusiastic participation.

The collaboration of the Lyme Art Association and the Shoreline Arts Alliance celebrates the richness of artistic traditions and the wealth of creativity that exist in our midst. It is an occasion to mark the twentieth anniversary of the Shoreline Arts Alliance, on the eve of the Lyme Art Association's Centennial.

Julie H. McClennan

President

Shoreline Arts Alliance

Jeanne Ledoux-Stewart

Director

Lyme Art Association

Ten Figurative Painters in New England

An Artist's Choice

by Andrew Forge

PAINTING IS JANUS-FACED, looking one way at "life" and the other at "art." David Gloman's serene and limpid *River, Late Day* tells us as much about his feelings for the great landscape painters Corot or Kinsett as it does of his loving discovery of a place and a quality of light. This is what moves us, the particulars of individual experience shaped by compelling prototypes, those prototypes refreshed and made vivid by Gloman's practice. Look at the speed with which the perspective of the riverbank rushes us back to the middle ground and the jolt with which it is stopped by the dark clump of trees. And how that sudden stop sends us flying off into the serene distance, the far bank, the gently curving hill that moves across the picture, not into it.

The experience of landscape (in life and in art) is always exploratory. The eye scans, assessing paths of movement, distance, exposure, shelter. Whatever else they might be about, pictures of landscape are founded on imagined explorations of this kind. How do we enter the space in front of us? How, looking at Richard Raiselis' panoramas, do we reach the distant shoreline with its wealth of incident? The lower half of *Planter's Hill* is all water but its surface is beautifully articulated by widely spaced buoys. The eye strides down this extended perspective. The passage from the daunting openness of the water to the tight sheltering detail of trees and houses is deeply satisfying.

In contrast to Raiselis' stretch of open water, our viewpoint in Langdon Quin's *Last View* is commanding. We are sheltered by the column and the cypress to right and left. They mount guard on us. The view between the two is narrow and yet, as the eye tracks upward over rank after rank of trees and field, there is a sense of expansion and the land opens up to the sky.

Something like this, although in a very different key, happens in Steven Sheehan's cityscapes where, instead of the rolling hills of Umbria it is the unreachable slot of Manhattan sky that the eye searches for. Framing arrangements have

been one of the landscape painter's preoccupations since the 17th century, the *répoussoirs* of the French painter's jargon. But the sense of shelter for our viewing is primal, as anyone can check by simply noticing where you stand to look at a view. Caught up as he is in the spectacle of city streets, Sheehan's "shelters" are part architectural, part human. In the foreground they are shifting and insubstantial, the coming and going of people, the fortuitous fall of shadows. Further back, the view is framed by walkways or the trestle of the El. There is cool poetry in these pictures that depends on their disengagement and the precision and objectivity of their tonal structure.

The extreme instance of sheltered viewing, of the sense of here and there is, of course, to be in a room with a window. In Grier Torrence's *Looking South* we experience two worlds – the world of the room which is all order, clear divisions, shapes looking into one another, every plane defined by the light – and the world outside in which nothing is clear-cut and trees and foliage dissolve into a buzz of sunlight. It is a fascinating picture, as dense in its psychology as it is complex in its formal structure. Here the double vision of painting, looking towards life and towards art, is expressed with the utmost tension. We are in an ordinary kitchen – dishwasher, potted plant, coffee mug, formica table top – but the guitar, the vase and the chair back and every edge and interval send signals to each other that speak of an ideal order, a kind of movement and a kind of stillness, that lies beyond the ordinary. The two figures are locked into that dream.

Torrence's *Advanced Placement* addresses these matters head-on, by showing us a studio with people drawing. The figure in the foreground seems to be pondering the impossibility of drawing the objects beside her, a bowl, a cup, a white ball, stand-ins for the geometrical solids of the old-time drawing lesson. Anyone who has ever been set to draw those solids will recognize her blank stare. Gwen Strahle, in contrast, turns geometry into imagery, inventing a new life for her still life objects, making symmetrically arranged drapery into hips, an egg into a navel and shoulders out of spoons. One's attention is ambushed by the firm drawing and the delicate tonality from which leaps her playful and scary make-believe. Her fantasy never makes her lose sight of the qualities of the objects themselves.

Transformation of a very different kind is at work in Susan Lichtman's domestic interiors. Here, as if by alchemy, the plain facts of a living room, round table, a child's meal, are dissolved and reconstituted in a glowing tapestry. The view is downwards, stressing the sense of enclosure and of the children's zone of movement and mess, the floor. Surfaces slide over and into and behind each other, transparency and solidity in constant exchange. Figures come and go as one looks. Gestures move and then are still. Meanwhile strong but unobtrusive connections

declare themselves, linking floor and furniture and wall, weaving them together into a fabric of warm enclosing light.

Katy Schneider's interiors set the family scene in a sharper, colder and less idealized light. They are self-portraits and proud ones. Here I am, they seem to say, in my studio and raising a family too. No sweat. In spite of their tiny dimensions, there is a kind of grandeur in both paintings – in the massive frontality of the mother/artist, the children nestling close to her, the force of her regard.

The title of Grier Torrence's studio painting, *Advanced Placement*, is a reminder of the fact that today painters who are committed to representation often find themselves teachers. Another such reminder comes with Gideon Bok's splendid studio interiors, filled with absorbed working figures and the clutter of easels, stools, stretchers, rags. One can smell the turpentine. The whole painting, with the energy of its brush strokes, its spread color in orderly chaos, looks like a palette, and so reinforces the sense of the picture as a celebration, a song about painting.

Miss (Meghan) Understood descends from a long line of pictures of studios and artists at work, a line that would include Picasso and Bazille and Courbet and Chardin and on and on until the ancient Egyptians, all telling of the conditions of glorious drudgery. What draws these images together, giving them currency, is the thought in every painter's head of their chosen exemplars, the great, to be learned from, raided, adored, mocked, followed or kicked aside. Painters will go back to them again and again, facing down unacknowledged ghosts, whipping them into the present, as Nancy Flanagan does here with her fiery, spirited transcriptions of Rogier van der Weyden and Rubens and as Rubens did with Mantegna and as Mantegna did with Roman sarcophagi and as the Roman sculptors did...

Andrew Forge is a painter. He studied at the Camberwell School of Art in London under William Coldstream and Kenneth Martin. His work is represented in the collections of many museums including The Tate Gallery, London; The Corcoran Gallery, Washington, DC; and the British Art Center in New Haven. Forge is the author of books on Vermeer, Degas, Monet, Klee, Soutine, and Rauschenberg. He was Dean of the Yale University School of Art from 1975 through 1983 and is now Professor Emeritus of Painting. Forge and his wife, the painter Ruth Miller, live and work in Washington Depot, Connecticut.

Gideon Bok

BORN

Vinalhaven, ME, 1966

RESIDES

Northampton, MA

EDUCATION

MFA Yale University School of Art, 1996

BA Hampshire College, 1992

SELECTED SOLO EXHIBITIONS

1999 Alpha Gallery, Boston, MA

1997 Alpha Gallery, Boston, MA

1996 Alpha Gallery, Boston, MA

Between the Muse Gallery, Rockland, ME

1995 Dead Space Gallery, Portland, ME

SELECTED GROUP EXHIBITIONS

2000 *Abstraction/Figuration Group Show*, Santa Rosa Junior College Art Gallery,
Santa Rosa, CA

The Art Show, New York City Armory, New York, NY (also 1997, 1998, 1999)

Chicago Navy Pier Show, Chicago, IL (also 1997, 1998)

1999 *The Search Beyond Surface*, Maine Coast Artists, Rockport, ME

Hampshire College Faculty Show, Hampshire College, Amherst, MA

Summer Group Show, Tatistcheff Gallery, New York, NY

1998 *ArtCetera AIDS Benefit Auction*, Boston, MA

1996 *Day without Art AIDS Benefit Auctions*, New Haven, CT

SELECTED BIBLIOGRAPHY

Harmon, Ben, "Refining Lines," *Bay Windows*, Nov. 28, 1997, p. 36.

McQuaid, Cate, Reviews, *Boston Globe*, May 23, 1996, p. 92 and Nov. 28, 1997, p. F-6.

Schulman, Ken, "On The Edge: The Ghost in the Studio," *Art News*, Oct. 1999, p. 150.

Stapen, Nancy, Review, *Boston Globe*, June 22, 1995, p. 62.

Unger, Miles, Review, *Art New England*, Aug., 1996.

Zevitas, Steven, *New American Paintings*, Open Studios Press, 1998, pp. 10-11.



MISS (MEGHAN) UNDERSTOOD

1999-2000

Oil on linen

30" x 40"

Nancy Flanagan

BORN

St. Louis, MO, 1948

RESIDES

Worcester, MA

EDUCATION

MFA Yale University School of Art, 1983

BFA Maryland Institute College of Art, 1981

SELECTED SOLO EXHIBITIONS

- 1998 Dickinson College Toulouse Program, Toulouse, France
- 1997 The Kingston Gallery, Boston, MA
- 1996 The Painting Center, New York, NY
Assumption College, Worcester, MA
- 1995 The John Slade Ely House, New Haven, CT
- 1994 The Painting Center, New York, NY
- 1992 Assumption College, Worcester, MA
- 1990 Artspace, New Haven, CT
- 1989 Centro Washington Irving, US Embassy, Madrid, Spain

SELECTED GROUP EXHIBITIONS

- 2000 *Zeuxis – The Human Presence*, traveled to La Crosse, WI; University Art Gallery, Newport News, VA; Courtyard Gallery, Washington, DC; Erector Square Gallery, New Haven, CT; The Painting Center, New York, NY
- 1999 *Zeuxis*, Marywood University, Scranton, PA
Temple-Bar Gallery, Dublin, Ireland
- 1995 *Connecticut Open*, Real Art Ways, Hartford, CT
Provincetown Art Association, Juried Exhibition, Provincetown, MA
Variations on the Figure, Pennsylvania School of Art and Design, Lancaster, PA
Hillyar Art Gallery, Smith College, Northampton, MA

SELECTED BIBLIOGRAPHY

- Birke, Judy, "Zeuxis: Human Presence," *New Haven Register*, April 15, 2000.
- Jennings, Kate, "Women in the Arts Explore Drawing," *New Haven Register*, March 24, 1994.
- Langdon, Anne, "Black and White World," *New Haven Advocate*, March, 1991.
- Magiera, Frank, "Five Outstanding Painters," *Worcester Telegram and Gazette*, April 15, 1990.
- _____, "Months at Sea," *Worcester Telegram and Gazette*, March 30, 1992.
- Review: "Women in the Arts," Erector Square Gallery, *Art New England*, March, 1991.
- Review: "Undertow," Arts Section, *New Haven Register*, May 18, 1995.
- "Reviews, New York," The Painting Center, *The New Art Examiner*, Oct., 1993.
- Rosoff, Patricia, "Raw Talent, Raw Energy," *Hartford Advocate*, May 18, 1995.



CRUX II

1999

Oil on panel

14" x 12"

David Gloman

BORN

Bryn Mawr, PA, 1958

RESIDES

Northampton, MA

EDUCATION

MFA Yale University School of Art, 1986

BA Indiana University, 1983

SELECTED SOLO EXHIBITIONS

- 1996 Rolly-Michaux Gallery, Boston, MA
- 1994 Eli Marsh Gallery, Amherst College, Amherst, MA
- 1993 Northampton Center for the Arts, Northampton, MA
- 1991 Fontbonne College, St. Louis, MO
- Northampton Center for the Arts, Northampton, MA
- 1989 Belview Gallery, Bloomington, IN

SELECTED GROUP EXHIBITIONS

- 2000 *175th Annual Exhibition*, National Academy of Design, New York, NY
- 1999 *Summer Group Show*, Tatistcheff Gallery, New York, NY
- 1998 *David Gloman/Katy Schneider*, William Baczek Fine Arts Gallery, Northampton, MA
- Purchase Award Winners*, American Academy of Arts and Letters, New York, NY
- 1997 Hackett-Freedman Gallery, San Francisco, CA
- Pepper Gallery, Boston, MA
- 1995 Mead Art Museum, Amherst College, Amherst, MA
- 1991 Babcock Galleries, New York, NY
- 1990 *18th Annual Juried Exhibition*, Lafayette Museum of Art, Lafayette, IN
- Floyd County Museum of Art, New Albany, NY
- 1987 *Third Annual Young Artists Exhibition*, Provincetown Art Association and Museum, Provincetown, MA

SELECTED BIBLIOGRAPHY

- Boucher, Christopher, "Gloman and Schneider Paint from Close-Up, Far Off," *Daily Hampshire Gazette*, Sept. 24, 1998.
- Crolius, Ali, "City Artist Wins Award," *Daily Hampshire Gazette*, Dec. 15, 1997.
- Unger, Miles, "David Gloman and Katy Schneider," *Art New England*, Dec./Jan. 1999.
- _____, "David Gloman, Rolly-Michaux Gallery, Boston, MA," *Art New England*, April/May, 1997.



RIVER, LATE DAY

1999

Oil on canvas

12" x 21"

Susan Lichtman

BORN

Brooklyn, NY, 1956

RESIDES

Rehoboth, MA

EDUCATION

MFA Yale University School of Art, 1980

AB Brown University, 1978

SELECTED SOLO EXHIBITIONS

- 1997 Lenore Gray Gallery, Providence, RI
- 1992 Amherst College, Amherst, MA
- 1991 Wheeler Gallery, Providence, RI
- 1987 Cornell University, Ithaca, NY
- 1985 More Gallery, Philadelphia, PA

SELECTED GROUP EXHIBITIONS

- 2000 *Susan Lichtman/Gwen Strable*, Lenore Gray Gallery, Providence, RI
- 1997 *Generations*, New Bedford Art Museum, New Bedford, MA
- 1995 *Susan Lichtman/Dennis Congdon*, Lenore Gray Gallery, Providence, RI
- 1994 *Hardly Academic*, Rose Art Museum, Waltham, MA
The Painting Center, New York, NY
- 1993 *Objects and Everyday Life*, Montserrat School of Art, Beverly, MA
- 1992 *Susannah Coffey/Susan Lichtman*, 55 Mercer Gallery, New York, NY
- 1988 *Newly Elected Members and Recipients of Awards*, American Academy of
Arts and Letters, New York, NY
- 1984 *Small Landscapes*, More Gallery, Philadelphia, PA
- 1982 *New Talent*, Alpha Gallery, Boston, MA

SELECTED BIBLIOGRAPHY

- Condon, Elizabeth, "Susannah Coffey, Susan Lichtman," *The New Art Examiner*,
Nov. 92, pp. 29-30.
- Donohoe, Victoria, "3 Distinct Painters at More," *The Philadelphia Inquirer*, Jan. 18, 1985.
- Generations*, New Bedford Art Museum, New Bedford, MA, 1997.
- Gray, Channing, "Art: Still Lives; Family Life," *Providence Journal*, April 20, 2000.
- Louis Comfort Tiffany Foundation Awards 1987, New York: 1988.
- Temin, Christine, "Scenes of Still Life," *The Boston Globe*, Nov. 25, 1982.
- Van Siclen, Bill, "Art Wrap Up," *Providence Journal*, June 2, 1995.
- _____, "Art Wrap Up," *Providence Journal*, Oct. 1991.
- _____, "Dialogues with Modernism," *Providence Journal*, Aug. 5, 1988.



ROSA REACHING

2000

Oil on canvas

59" x 66"

Langdon Quin

BORN

Atlanta, GA, 1948

RESIDES

Durham, NH

EDUCATION

MFA Yale University School of Art, 1976

BA Washington & Lee University, 1970

SELECTED SOLO EXHIBITIONS

- 1998 Kraushaar Galleries, New York, NY
- 1996 Hackett-Freedman Gallery, San Francisco, CA
- 1995 Kraushaar Galleries, New York, NY
- 1992 Contemporary Realist Gallery, San Francisco, CA
- 1987 Robert Schoelkopf Gallery, New York, NY
- 1982 Alpha Gallery, Boston, MA

SELECTED GROUP EXHIBITIONS

- 2000 *The Art Show*, New York City Armory, New York, NY
San Francisco Art Exposition, Ft. Mason, San Francisco, CA
- 1998 *Art and Architecture: The Vision of Graham Gund*, Paul Creative Arts Center,
University of New Hampshire, Durham, NH
- 1995 *47th Annual American Academy Purchase Exhibition*, American Academy of Arts and
Letters, New York, NY
- 1990 *The Italian Tradition in Contemporary American Landscape Painting*,
Gibbes Museum of Art, Charleston, SC; traveled to the Bayly Museum,
University of Virginia, Charlottesville, 1990.
- 1986 *Candidates for Art Awards Exhibition*, American Academy of Arts and Letters,
New York, NY

SELECTED BIBLIOGRAPHY

- Dagostino, Mark, "Art and Architecture: The Vision of Graham Gund," *The Boston Sunday Globe*, New Hampshire Living, Oct. 11, 1998.
- Bolt, Thomas, New American Figure Painting, Contemporary Realist Gallery, San Francisco and Rudolph E. Lee Gallery, Clemson University, Clemson, SC, 1992.
- Campbell, Laurence, "Langdon Quin at Robert Schoelkopf," *Art in America*, Vol. 75, Nov. 12, Dec. 1987.
- Hollander, John, Landscape Painting, 1960-1990, The Italian Tradition in American Art, Spoleto Festival, Gibbes Museum of Art, Charleston, SC, 1990, p. 44.
- Johnson, Ken, "Langdon Quin," *Arts Magazine*, Vol. 61, No. 10, June/Summer 1987.



LAST VIEW

1999

Oil on canvas

47.5" x 39.5"

Richard Raiselis

BORN

Bridgeport, CT, 1951

RESIDES

Newton, MA

EDUCATION

MFA Tyler School of Art, Temple University, 1976

BA Yale University, 1973

SELECTED SOLO EXHIBITIONS

- 1999 Gallery NAGA, Boston, MA
- 1996 Gallery NAGA, Boston, MA
- 1995 Cedar Rapids Museum of Art, Cedar Rapids, IA
- 1991 Robert Schoelkopf Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

- 2000 *175th Annual Exhibition*, National Academy of Design, New York, NY
- 1999 *Exterior View: George Nick, Richard Raiselis, Ed Stitt*, Gallery NAGA, Boston, MA
- Altered Streets*, Alpha Gallery, Boston, MA
- 1998 *Select Works*, Hackett-Freedman Gallery, San Francisco, CA
- 1996 *171st Annual Exhibition*, National Academy of Design, New York, NY
- 1995 *The Urban Landscape*, Gerald Wunderlich and Co., New York, NY
- Mass Appeal: Art from Beantown and Beyond*, Sherry French Gallery, New York, NY
- 1990 *Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, NY
- 1985 *American Realism: Twentieth-Century Drawings and Watercolors from the Glenn C. Janss Collection*, San Francisco Museum of Modern Art, San Francisco, CA; traveled to DeCordova and Dana Museum, Lincoln, MA; Huntington Art Gallery, University of Texas, Austin; Mary and Leigh Block Gallery, Northwestern University, Evanston, IL; Williams College Museum of Art, Williamstown, MA; Akron Art Museum, OH.

SELECTED BIBLIOGRAPHY

- Cotter, Holland, "Honing the Cutting Edge of Conservative Styles," *New York Times*, New York, NY, July 26, 1996, p. C27.
- Johnson, Ken, "Art in Review/175th Annual Exhibition," *New York Times*, New York, NY, Feb. 26, 2000, p. B41.
- Martin, Alvin, *American Realism*, San Francisco Museum of Modern Art, San Francisco, and Harry N. Abrams, Inc., Publishers, New York, 1985, pp. 168, 210, 222.
- Netsky, Ron, "Changes in the Landscape," *Rochester Sunday Democrat and Chronicle*, Rochester, NY, May 7, 1989, p. 3D.
- Unger, Miles, "Gallery NAGA/Boston, Robert Siegelman: New Prints, Richard Raiselis: New Paintings," *Art New England*, Vol. 17, No. 3, April/May, 1996.



PLANTER'S HILL

1999

Oil on canvas

8" x 30"

Katy Schneider

BORN

New York, NY, 1964

RESIDES

Northampton, MA

EDUCATION

MFA Indiana University, 1990

BA Yale University, 1986

SELECTED SOLO EXHIBITIONS

- 2000 Wright State University, Dayton, OH
- 1999 Pepper Gallery, Boston, MA
- 1997 Pepper Gallery, Boston, MA
- 1996 Northampton Center for the Arts, Northampton, MA
- 1995 Bromfield Gallery, Boston, MA
- 1994 Hampshire College, Amherst, MA
- 1993 Eli Marsh Gallery, Amherst College, Amherst, MA

SELECTED GROUP EXHIBITIONS

- 2000 *30 Years, Women Artists at Yale*, Yale University, New Haven, CT
- 1999 *Idea <> Form*, Smith College Museum of Art, Northampton, MA
- Summer Group and Introductions*, Tatistcheff Gallery, New York, NY
- 1998 *David Gloman/Katy Schneider*, William Baczek Fine Arts Gallery, Northampton, MA
- Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, NY
- 1996 *Animal, Vegetable, Mineral*, University of New Hampshire, Durham, NH
- 1995 *Women in the Visual Arts*, Erector Square Gallery, New Haven, CT

SELECTED BIBLIOGRAPHY

- Boucher, Christopher, "Gloman and Schneider Paint from Close-Up, Far Off," *Daily Hampshire Gazette*, Sept. 24, 1998.
- McQuaid, Cate, "Beauty in the Balance of Nature and Math," *Boston Globe*, Oct. 9, 1997.
- Morgenroth, Lynda, "For Katy Schneider, This Olive is Always a Work of Art," *Boston Globe*, May, 1995.
- Unger, Miles, "David Gloman and Katy Schneider," *Art New England*, Dec./Jan. 1999.
- Watson, Bruce, "Portrait of an Artist (Family)," *Daily Hampshire Gazette*, Feb. 27, 1997.



SELF PORTRAIT WITH
BRIDE AND SNOW WHITE

2000

Oil on panel

8" x 10"

Steven Sheehan

BORN

Brooklyn, NY, 1950

RESIDES

Guilford, CT

EDUCATION

MFA Yale University School of Art, 1983

BFA Boston University, 1977

SELECTED SOLO EXHIBITIONS

- 1995 Munson Gallery, New Haven, CT
- 1994 Munson Gallery, New Haven, CT
- 1993 Munson Gallery, New Haven, CT
- 1992 Munson Gallery, New Haven, CT
- 1990 Museum of Fine Art, Cedar Rapids, IA
- 1988 Dartmouth College, Hanover, NH

SELECTED GROUP EXHIBITIONS

- 2000 *175th Annual Exhibition*, National Academy of Design, New York, NY
- 1998 M.B. Modern, New York, NY
- 1997 National Academy of Design, New York, NY
- 1996 Lyme Academy of Fine Arts, Old Lyme, CT
- 1995 *47th Annual American Academy Purchase Exhibition*, National Academy of Arts and Letters, New York, NY
- 1991 Babcock Galleries, New York, NY
- Washington Art Association, Washington, CT
- 1990 Soviet National Book Chamber, Moscow, Russia
- Yale School of Art, New Haven, CT
- 1988 The London Institute, London, England
- Sheffield Polytechnic Institute, Sheffield, England



UNTITLED (HARLEM)

1999

Oil on canvas

22" x 26"

Gwen Strahle

BORN

New Rochelle, NY, 1957

RESIDES

Dayville, CT

EDUCATION

MFA Yale University School of Art, 1983

BA Rhode Island College, 1981

SELECTED SOLO EXHIBITIONS

1999 *Drawings*, Dartmouth College, Hanover, NH

1997 Lenore Gray Gallery, Providence, RI

1996 The Painting Center, New York, NY

1989 Norfolk Library, Norfolk, CT

SELECTED GROUP EXHIBITIONS

2000 *Susan Lichtman/Gwen Strahle*, Lenore Gray Gallery, Providence, RI
Zeuxis – The Human Presence, Erector Square Gallery, New Haven, CT

1998 *Mind's Eye*, Kendall Art Gallery, Hudson, NY

1995 *7 Painters*, John Slade Ely House, New Haven, CT

Marilyn Ranker/Gwen Strahle, Lenore Gray Gallery, Providence, RI

1993 *Clinton Deckert/Gwen Strahle*, Promenade Gallery, Hartford, CT

1992 *Gwen Strahle/Sarah Young*, Wheeler Gallery, Providence, RI

1991 *Five Painters Represent*, Bannister Gallery, Rhode Island College, Providence, RI

1987 *Claudia Matzko/Gwen Strahle*, West Chester College, PA

1985 The Drawing Center, New York, NY

SELECTED BIBLIOGRAPHY

Gersh-Nesic, Beth S., Review, *Art New England*, June/July 1992.

Melrod, George, "Openings," *Art and Antiques Magazine*, Nov. 1997.

Schwendenwien, Jude, Review, *Art New England*, April/May 1994.

Van Siclen, Bill, "Art Wrap Up," *Providence Journal*, Oct. 24, 1997.

_____, "Art Wrap Up," *Providence Journal*, Feb. 10, 1995.



STILL LIFE WITH MASK

2000

Oil on canvas

66" x 50"

Grier Torrence

BORN

Mt. Kisco, NY, 1955

RESIDES

Farmington, CT

EDUCATION

MFA Yale University School of Art, 1981

BFA Rhode Island School of Design, 1977

SELECTED SOLO EXHIBITIONS

- 1998 LaGuardia Community College, Long Island City, NY
Lehman Art Center, Brooks School, North Andover, MA
Paradox Gallery, Woodstock, NY
- 1996 55 Mercer Street Gallery, New York, NY
- 1985 The Castillo Center, New York, NY

SELECTED GROUP EXHIBITIONS

- 1998 *Mind's Eye*, Kendall Art and Design, Hudson, NY
- 1997 *Graphic Works*, Paradox Gallery, Woodstock, NY
- 1996 *Celebrating Individual Sensibility*, Public Securities Association, New York, NY
- 1994 *Image in Paint*, K and E Gallery, New York, NY
The Hanover Art Gallery, Hanover, NH
- 1991 *Particular Places*, Babcock Galleries, New York, NY
Washington Art Association, Washington, CT
- 1985 Creative Arts Workshop, New Haven, CT
- 1984 *Artists Working in New Haven*, John Slade Ely House, New Haven, CT
New Talent, Alpha Gallery, Boston, MA

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- Chaet, Bernard, *The Art of Drawing*, 2nd Edition, New York: Holt, Rinehart, and Winston, 1983, pp. 208-211.
- Sawin, Martica, "Celebrating Individual Sensibility," catalogue essay for *Public Securities Association Showcase VII*, New York, NY, 1996.



ADVANCED PLACEMENT

1999

Oil on canvas

42" x 36"

Paintings on Exhibition

GIDEON BOK

Miss (Meghan) Understood

1999-2000, oil on linen, 30" x 40" 45

Overlap Matt

2000, oil on linen, 31" x 33" 43

Samantha Lampara

Halogen

1999, oil on linen, 60" x 50" 44

NANCY FLANAGAN

Crux II

1999, oil on panel, 14" x 12"

Al/Depo

2000, oil on panel, 14" x 18"

Rogier

1999, oil on linen, 24" x 28"

Depo I

1999, oil on panel, 12" x 18"

Top

1999, oil on linen, 12" x 14"

Depo 6

1999, oil on linen, 16" x 16"

DAVID GLOMAN

The Bridge

1999, oil on canvas, 22" x 35"

Dawn

1999, oil on canvas, 10" x 14"

Daybreak, The Channel

1999, oil on canvas, 10" x 14"

River, Late Day

1999, oil on canvas, 12" x 21"

River, Rain

1999, oil on canvas, 10" x 14"

River, Mid Day

1999, oil on canvas, 10" x 14"

SUSAN LICHTMAN

Rosa Reaching

2000, oil on canvas, 59" x 66" 27

Round Table

2000, oil on canvas, 54" x 59" 26

Flower Arranger

1999, oil on canvas, 14" x 16" 29

Orange Cloth

2000, oil on canvas, 20" x 18" 28

LANGDON QUIN

Ferragosto

1996, oil on canvas, 33.5" x 37.5" 33 90-92

Last View

1999, oil on canvas, 47.5" x 39.5" 31

La Bottega III

(A Family Portrait)

1996, oil on canvas, 25" x 51.25" 32 10, 10-11

Poor White House

1998, oil on canvas, 11" x 14" 30

RICHARD RAISELIS

Planter's Hill

1999, oil on canvas, 8" x 30" 42

A Clear Afternoon

on the River

2000, oil on canvas, 8" x 60" 40

River View from the Cove

2000, oil on canvas, 12" x 60" 39

English Oak, Grey Day

2000, oil on canvas, 12" x 16" 38

English Oak,

Hazy Afternoon

2000, oil on canvas, 15" x 18" 37

English Oak, April

2000, oil on canvas, 19" x 20" 41

KATY SCHNEIDER

Self Portrait with

Bride and Snow White

2000, oil on panel, 8" x 10"

Self Portrait with

Olive and Mae

1998, oil on board, 6.5" x 10"

Bathtub

2000, oil on panel, 8" x 8.5"

Self Portrait (Nude)

with Olive and Mae

1999, oil on panel, 8" x 10"

Basement

1997, oil on canvas, 10" x 12"

Ellis

2000, oil on panel, 6" x 4"

Family Portrait

1997, oil on board, 8" x 9.5"

STEVEN SHEEHAN

Rainy Street

2000, oil on canvas, 22" x 26" 46

Untitled (Harlem)

1999, oil on canvas, 22" x 26" 35

Overpass

2000, oil on canvas, 22" x 26"

Untitled

2000, oil on canvas, 22" x 26"

Harlem Rain

1999, oil on canvas, 24" x 32" 30

GWEN STRAHLE

Wrapped Still Life

2000, oil on canvas, 40" x 32" ✓

Still Life with Mask

2000, oil on canvas, 66" x 50"

Still Life with Black Box

1999, oil on canvas, 25" x 26"

Still Life with Brown Table

1997, oil on canvas, 42" x 46"

GRIER TORRENCE

Advanced Placement

1999, oil on canvas, 42" x 36" 49

Looking South

1997, oil on canvas, 22" x 30" 34

Teacher Still Life

1998, oil on canvas, 36" x 24" 46

Self Portrait

1995, oil on canvas, 51.5" x 27" 47

Special Thanks



This catalog has been funded by
generous donations from
Yale University and
The Kitchings Family.

The Shoreline Arts Alliance is partially funded with
grants from the Connecticut Commission on the Arts and
Community Foundation of Greater New Haven.

SHORELINE *Arts* ALLIANCE

